

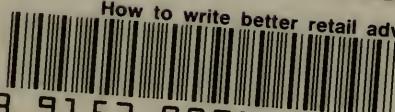
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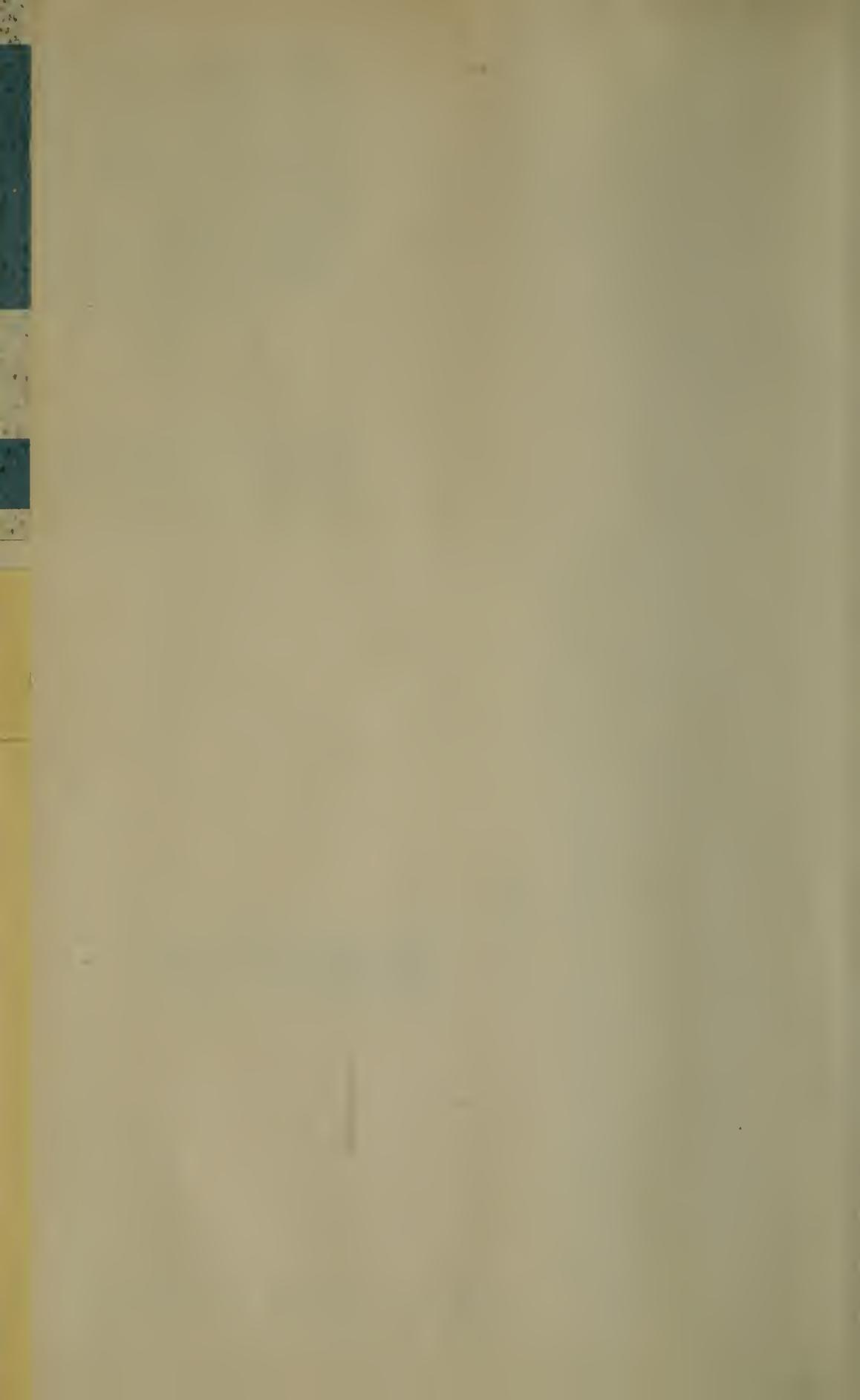
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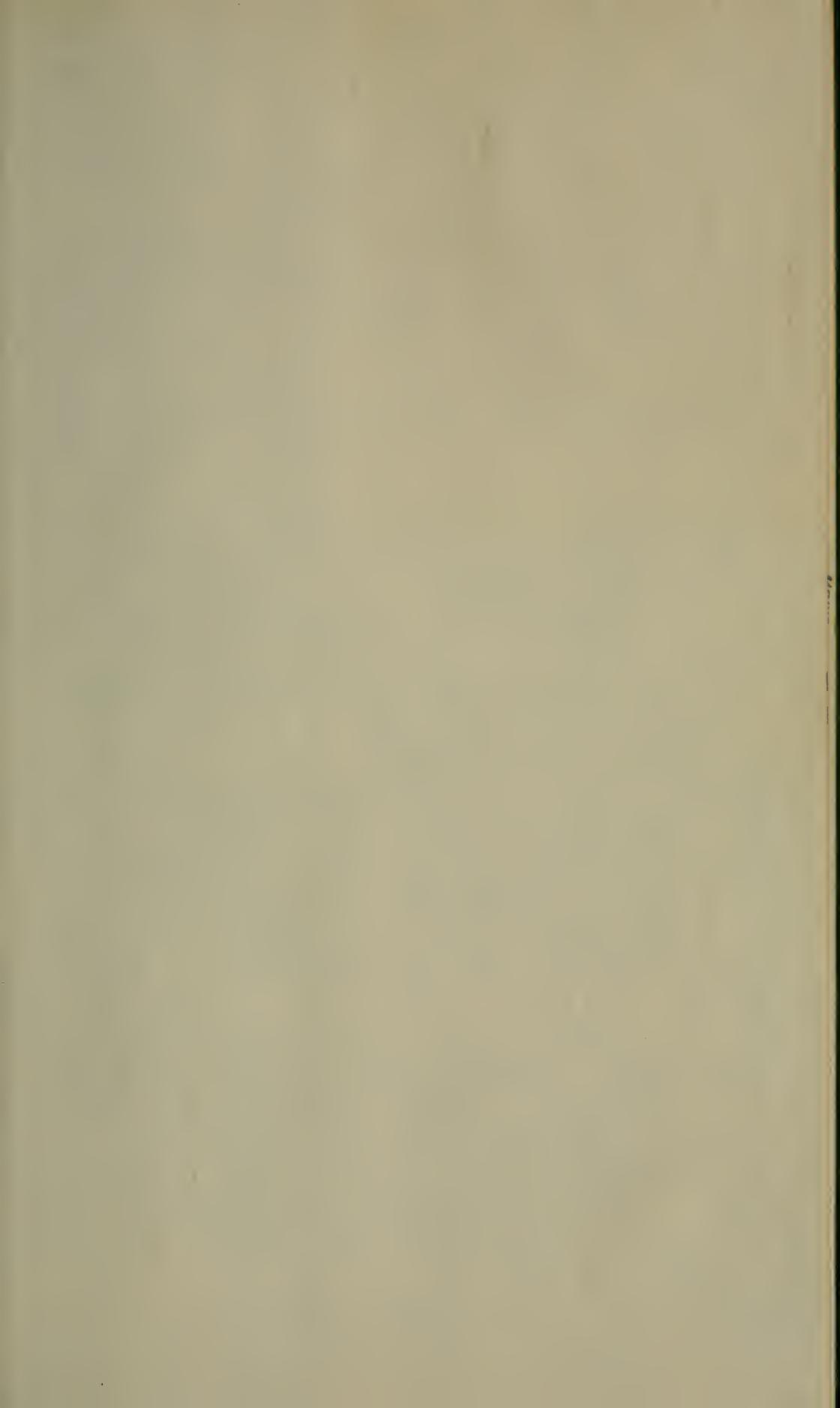


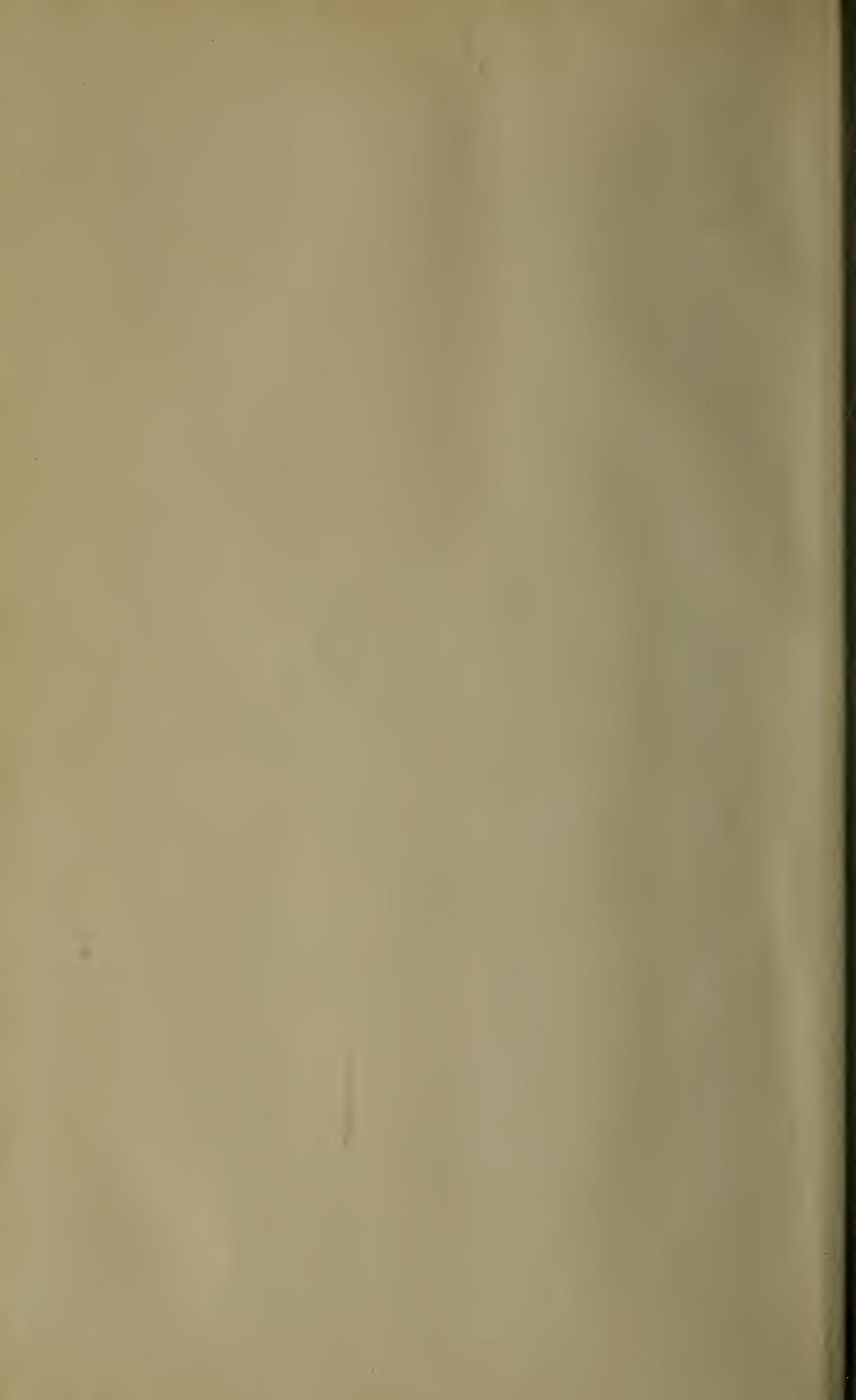
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HOW TO WRITE BETTER
RETAIL ADVERTISING COPY



Published by the Sales Promotion Division,
National Retail Merchants Association,
100 West 31st Street, New York 1, N. Y.

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**HOW TO WRITE
NEWSPAPER ADVERTISING COPY
THAT PRODUCES RESULTS**

**Dr. Charles M. Edwards, Jr.
Dean, School of Retailing
New York University**

In January 1941--exactly 20 years ago--on the occasion of the 30th Anniversary of the National Retail Merchants Association (then the National Retail Dry Goods Association), the Directors of the Sales Promotion Division invited me to speak to the members of this body about the subject of how to make retail advertising copy more effective. By strange coincidence, in January 1961--on the occasion of the 50th Anniversary of the National Retail Merchants Association--your Directors have invited me again to discuss the same topic with you.

What changes have occurred in retail advertising during the eventful twenty-year period between 1941 and 1961? Regrettably I find little evidence of improvement in the character or the quality of the advertising copy of most retail stores in the last two decades. After studying thoughtfully and continuously the newspaper advertising published by hundreds of stores in all sections of the country, I am forced to conclude that most stores continue to succeed or merely to survive, as the case may be, despite their advertising rather than because of it.

With but a few notable exceptions, the advertisements published by the majority of stores are still so poorly written that they could never succeed but for one life-saving circumstance. Retail advertising is consulted regularly by many prospective customers,

whether it deserves to be or not, because it deals with articles that people regularly and urgently need and want. Every day of the year many prospective customers actually look for the advertising of local stores in which they hope to find specific merchandise that they actively seek. If it were not for this fact, the advertising of most stores, devoid as it is of selling ideas and selling skill, would be ignored and even shunned.

Perhaps I can make this point clearer by explaining one fact of life on which all of us necessarily must agree. All of the readers of the newspaper at any given moment may be divided into two broad general classifications. For simplicity, I will refer to them merely as the "are's" and the "are not's". On any given day a number of people are conscious of the need or the want for certain specific items of merchandise. On any given day, for example, a number of people are acutely aware, for one reason or another, of the need or the desire for new luggage. Accordingly, these people, whom we might dub the "are's", are likely to search actively for ads that offer such merchandise for sale. When they run accross ads that present luggage, they may possibly be influenced to respond to the advertising--no matter how poor the advertising may be from a technical point of view.

Just how large the number of "are's" is likely

to be for any single ad and, therefore, how great the response is likely to be to any single ad will depend primarily, of course, on the nature of the merchandise. (There are likely to be a larger number of "are's" for women's handbags than for women's hand luggage on any single day.)

On the same day a number of people are not conscious of the need or want for certain specific items of merchandise, such as the luggage that I have just mentioned. Invariably these people, whom we might term the "are not's", far outnumber the "are's". Just how much they outnumber the "are's" depends, I repeat, on the nature of the merchandise. Because they actually do not need or want the merchandise, or because they are not aware of a need or want the merchandise, they do not search for ads for the merchandise. Moreover, they are likely to ignore such ads. Under the circumstances, we must capture their attention and their interest by telling them in our ads--and particularly in our headlines--exactly and specifically what the merchandise will do for them. By this means, and by this means only, we may convert some "are not's" into "are's". This is the only way in which we can make advertising profitable; by reaching out for and by snaring the "are not's" as well as the "are's". I'll even go one step further. As a rule, the "are not's" are the readers who make advertising profitable. Unless retail advertisers

recognize and acknowledge this fact, they will never succeed in making retail advertising profitable. They won't even have the common sense to try to make retail advertising profitable!

A high proportion of all retail advertisements are barren of selling ideas. Except for sale advertisements that stress the lowness of prices almost to the exclusion of everything else, the overwhelming majority of retail advertisements fail to single out, to feature, and to concentrate on a clear-cut, compelling theme. They fall back on nondescript headlines that are neither fish nor fowl or on label headlines that are little more than identification tags. In effect, they say flatly, "this is it". The ads don't try to tell prospective readers--potential customers--the characteristics of the merchandise that should make the merchandise desirable, even irresistible to them, the customers. They do little to clarify, explain, and interpret the merchandise to customers in terms of the customers' own interests. Moreover, retail advertisements consistently omit specific merchandise facts that customers need to know or want to know before they are able to buy or willing to buy.

By this short-sightedness or carelessness, retailers penalize their advertisements seriously and prevent them from yielding a full and fair returns. They lose sales, run up expenses, and dissipate profits.

In no other way can the shortcomings of much retail advertising copy be made more glaringly evident than by a comparison of some typical retail advertisements and some typical news reports that appear in the pages of the same newspapers on the same days. We will confine our comparisons to headlines only.

NEW YORK WORLD-TELEGRAM AND SUN, WEDNESDAY, JANUARY 4, 1961

Guantanamo Keeps Alert for Anything

UPI roving correspondent Jack V. Fox recently visited the United States naval base at Guantanamo Bay. In the following dispatch he describes its defenses and the attitude of the American garrison there.

By JACK V. FOX.
United Press International.

The last time I saw Guantanamo was the night of the birth-day ball of the U.S. Marine Corps shortly after the Nov. 8 election.

Col. Maurice Adelman, a marine with combat experience from Pearl Harbor to Guadalcanal to Korea, danced at the party after reviewing on the parade ground his small contingent of leathernecks charged with responsibility for ground defense of Guantanamo.

Col. Adelman had put his position simply:

Biggest and Best.

"We do not think Castro would be so foolish as to attack Guantanamo. But no one can say with any certainty what Castro will do. If he attacks we will defend the base. We have the capability to do so successfully."

The break of American relations with Cuba has not changed that basic premise. It undoubtedly has led Col. Adelman and the commanding admiral to intensify their alert against attack on the biggest and best American naval training base in the Caribbean.

The military plan is to hold the base with present forces for at least 72 hours until reinforcements could be moved in. That could be a nasty 72 hours.

The 45-square-mile base is ringed on the three land sides by high hills. In the distance can be seen the Sierra Maestra range where Fidel Castro started his revolution.

Guantanamo could be hit hard by artillery from those hills and by aerial attack.

It has no artillery of its own, but the big guns of the warships constantly cruising in and out of the base could be swung into action plus planes from the two air bases—one capable of handling jets.

A barbed wire and steel mesh fence separating Guantanamo from Cuban territory has been seeded for miles with land mines in the half-jungle, half-desert hilly terrain.

There are tanks on the base, ter-
water. Its entire supply
and Marines have dug gun
emplacements. Se
night patrol the fe
saboteurs trying t
the base.

Danger of Sa

Sabotage is the which Guantanamo larly exposed. The employed on the t about 800 leave and return in the jobs in the machin the docks, as gardmaids and domesti

Among them are questionably dedic tro. Members of wearing their among those seen in and out o east gate where searched as they enter.

They undoubt espionage agents and men willing daring attempt ag ship or air field if

It may be that will be made to Cuban workers fr but that would be

Vulnerable or
Guantanamo al
larly vulnerable



Fair and cool

is the fashionable southern forecast for Loomtogs' carefree sun sheath of Dacron polyester and cotton. V back style with eyelet embroidery charm. Beige, white, sizes 10 to 18 . . . 22.95
4th Floor
Also at our Branches

Open 'til 9 P.M., Saturday 'til 7 P.M.

Open 'til 9:30 P.M.

THE NEW YORK TIMES,
WEDNESDAY, DECEMBER 7, 1960.

RHINOS FACE EXTINCTION

**Deaths in Kenya Attributed to
Starvation and Poaching**

NAIROBI, Kenya, Dec. 6 (Reuters)—A Government wildlife expert warned today that starvation and poaching might mean that the rhinoceros in Kenya is "on the way out."

Col. Mervyn Cowie, director of Kenya's national parks, described as a tragedy the death of 100 rhinos in the last two months in Kenya's main game park of Tsavo.

Most of the fatalities, which represented a fifth of the park's total rhino population, resulted from starvation, while others were caused by poachers, he said.

Wardens in the park have reported that unless there were good rains this month, there would be further deaths in poaching.

February. Colonel Cowie said that the animals' birth rate was 5 per cent a year but that the mortality rate was 2 per cent, half of which was caused by poaching.



parfait linen . . .

now appearing south under sunshine, in a wonderfully easy skirted silhouette with deep pleats and daringly bare back. By Kasper of Arnold-Fox in pure Irish linen. Yellow, blue or pink. Sizes 8 to 14

65.00

THE NEW YORK TIMES, WEDNESDAY, NOVEMBER 2, 1960.

AFRICANS DEMAND MORE U. N. POSTS

Argentina Reported Seeking Way to Enlarge Councils Without Causing Veto

By BENJAMIN WELLES

Special to The New York Times.

UNITED NATIONS, N. Y., Nov. 1—Nigeria, the most populous and newest African member of the United Nations, warned today that the Asian-African bloc was determined to win greater representation for both Africa and Asia in key United Nations agencies.

Experienced Western observers forecast the possibility of a serious clash between the Asian-African group, which has forty-five votes, and the combined European and Latin-American blocs, which can muster between them nearly forty.

There were indications that Argentina was taking the lead in trying to work out a formula for enlarging the Security Council and Economic and Social Council.

Jaja Wachuku of Nigeria, noting that there were now twenty-five African states, demanded African representation on the eighteen-member Economic and Social Council. He complained also that the eleven-member Security Council did not have a representative of newly awakening Africa.

Clad in brown and gold embroidered robes and speaking with an eloquent, slightly Oxonian English accent, Mr. Wachuku told the General Assembly's Special Political Committee that the African and Asian states

**our little
crepe sheath**

that's all curves... from
gently rounded
neckline to softened
flow of skirt. By Nelson-
Caine in black or navy
rayon and acetate.
Sizes 12 to 20. **25.00**

Misses' Better Dresses
—Second Floor, [redacted]
also [redacted]

Closeup

Mansfield to Ride Middle Road When He Takes Johnson Reins

By MARSHALL MCNEIL,
Scripps-Howard Newspapers.

WASHINGTON, Jan. 4.—Sen. Michael Joseph Mansfield (D., Mont.), new Senate majority leader, once lied about his age—for good enough reason.

That was early in 1918 when World War I was on. Mike at the time was just 14. The lie stuck. The Navy recruiter took him and for two years he was an able seaman. Later, he enlisted in the Army and still later, in the Marine Corps.

The only man in Congress who has served in three branches of the armed forces, Mike Mansfield, a genial Irishman also has been a miner, an engineer, a college professor and a successful politician.

Sen. Mansfield, 57, has been a lawmaker since 1943 when he first became a member of the House. He is a recognized expert in foreign affairs, especially the Far East. He speaks Chinese.

Changes Due.

Sen. Mansfield won't let him self be provided with such plush offices as those of his predecessor, Sen. Lyndon Johnson (Tex.), who becomes the Vice President. He may not be so adept at persuasion or compromise as was Sen. Johnson. He may not stand astride the Senate—it may not be "his" Senate, as it was Lyndon Johnson's Senate.

But the Democratic majority will bow to the Mansfield leadership, because he is a man it respects for his integrity, fairness and knowledge of the limits of lawmaking.

Sen. Mansfield's present plan is to curb, if not altogether end, the sometimes entertaining start-and-stop Senate operations that prevailed under



MIKE MANSFIELD.
Just call him lucky.

Sen. Johnson: days of do-nothingness followed by hectic nights of wearisome debate, with votes at unheard-of hours. *Middle of the Road.*

Lithe, pipe-smoking Sen. Mansfield, is a middle-of-the-roader.

He was first elected to Congress in 1942, succeeding Jeannette Rankin, who voted against U.S. participation in World War I.

World War II was at a dangerous stage when he occupied his seat. He supported Roosevelt war administration to the hilt, while at the same time working his best for his Montana First Congressional District.

He voted for Lend Lease, against a tax bill veto by President Roosevelt and against a soldier-veto bill because he thought it too restrictive.

Report Backs Chiang.

His operations in the House caused President Roosevelt to ask him to make an inspection tour of China in 1944. He took about three months and wrote a 7000-word report. Chiang Kai-shek, he said, was the one man who could make Chinese unity and independence a reality.

In 1951 he was a delegate to the United Nations General Assembly in Paris. There he slugged it out with Russia's then Foreign Minister, Andrei Vishinsky.

In 1957 he became Senate Democratic whip, Sen. Johnson's assistant. It is from that post that he is being promoted to the Senate leadership.

Married, with one daughter, Sen. Mansfield lives as simply now as he did when he first came to Washington.



Our
mink-
banked
cashmere, 189⁰⁰

For the gal who loves shouldering mink in extravagant amounts, here is our little cashmere clutch—with just such a far-reaching collar. In black or topaz heaped with Ranch Mink or bamboo with Autumn Haze*, sizes 6 to 14. Young Elite* Coats, Seventh Floor.

*Trademark Emba Mutation Mink Breeders' Assn.

Headlines such as these, all too common in retail advertising these days, reflect an epidemic of blind headlines and over-long, talk-too-much "text" headlines, as well as label headlines, in which the undiscerning many are following indiscriminately the examples set by the ill-advised few. Certainly a substantial percentage of retail advertising headlines, as illustrated by the handful that we have shown, suffer in comparison with the newspaper headlines with which they are competing for attention. Undoubtedly retail copywriters have many lessons to learn from newspaper reporters. The latter have been groomed to write news reports only after they have all the facts--only after they have something to say. Then in each story reporters and editors incorporate the main fact--the big news--in the headline. Thereafter they follow through with a fuller explanation and with supporting facts in the subheadlines and in the text. We can all learn much by studying newspaper headlines, subheadlines, lead paragraphs and explanatory paragraphs.

While the majority of retail advertisements --and especially retail advertising headlines-- are conspicuously dumb (and I use the word "dumb" deliberately in the double meaning of the term, mute and stupid), a minority of course, do manage to convey a story--the big news--about advertised merchandise. Let me show you a few examples that I picked hastily from the small number available in recent weeks in this huge city.

THE NEW YORK TIMES, SUNDAY, JANUARY 8, 1961.

**PHONE TODAY (SUNDAY) 1 to 5 P.M.**DAILY STARTING 8 A.M. ON 3.01. N.Y.C. CALL AX 7-3150
IN NASSAU WE 8-3150. IN SUFFOLK FO 8-3150 or MO 9-3150

Flushing Hicksville at Mid-Island Plaza
GERTZ
 Where Long Island shops
 Jamaica

*It's at home
 anywhere . . .
 drip-dry cotton
 shirtwaist . . .*

"THE SUBURBANITE"*only***3.99**

It'll go any place . . . to town, to market, to luncheon. And, you'll be fresh 'n' crisp all the time in our new Suburbanite. Crisp cotton shirtwaist is so nicely washable and drip-dry. Fashioned with smart $\frac{3}{4}$ gauntlet sleeves and unpressed pleated. Easy - to - wear step - in styling. Sizes 10 to 18.

Outside our Free Delivery Area add 45¢ postage for each item.

**IN FASHION NEW
 PASTEL COLORS!**

- Lilac • Mint • Aqua
- Beige

Gertz Budget Sports-wear, Street Floor, Jamaica, Flushing, Hicksville.

all 5 Gimbel stores open late Tuesday night



NEW YORK WESTCHESTER VALLEY STREAM BAY SHORE GARDEN STATE PLAZA, PARAMUS, N.J.

BE KIND TO YOUR HEART AND YOUR BACK

get this big $3\frac{1}{4}$ h.p. snow thrower

CLEAR 90 SHOVELS-FULL IN 1 MINUTE

Finger tip con-
trols on han-
dles: start, stop,
chute—easy to
use even with
gloves on



- chute instantly reverses—throws snow to either side
- dependable 4-cycle engine with easy recoil-starter

heavy-duty diamond snow-tread tires give extra traction—grip snow under all conditions

control handle for chute is with-
out effort, revo-
lves chute im-
stantly from side
to side

heavy-duty
steel chisel
blade easily
cuts through
ice

adjustable skid
with easy reach
adjustable bolts

form a snowplow pool with your
neighbors—makes your cost even less!

Works like a giant highway snowplow. Clears a 15' wide path through heavy snow and drifts. Throws snow up to 20 feet on either side. Clears walks, driveways in minutes. So easy to operate, even your wife can use it. Saves her and you from the overexertion that often results in torn ligaments or heart damage. Recommended for private homes, apartment houses, stores, fac-
tories, schools and institutions.

JUST \$10 DOWN, MONTHS TO PAY
ON GIMBEL'S CONTINUOUS EASY PAY-
MENT PLAN (SMALL SERVICE CHARGE)

sale
99.99

THE NEW YORK TIMES, WEDNESDAY, MARCH 30, 1960.

SAKS-34TH

World's newest fabric blend—
Dacron* & Corval** create
this amazing new suit

NORTHWEAVE® MIDWEIGHT

The first truly automatic
wash-and-wear year-round suit

45.

Northweave® tailored by Sagner says "yes" to any weather! When Spring is in the air or autumn leaves begin to fall . . . when a cold blizzard threatens or the temperature hits 80 . . . you will wear your Northweave®. It's like having a built-in thermostat! In any weather, comfort is yours, thanks to MILLIKEN's new blend of 65% Dacron® polyester fiber and 35% Corval® (cross linked rayon). What's more, the Northweave® offers better drape, better feel, better looks.

The first automatic wash-and-wear year-round suit! No matter the climate, the atmosphere, you, Sir, can wash this suit by machine, dry it in your dryer and out it will come, ready to put on without pressing. No more cleaning and pressing bills. (Of course, if you prefer, you can drip-dry or send to the cleaners.)

Masterfully tailored by Sagner, superbly fitted by Saks-34th's expert tailors. Three distinctive models: American Lounge, Ivy and Continental. Smart checks, stripes, solid patterns in brown, gray or blue. Sizes 36 to 46, regular, short, long.

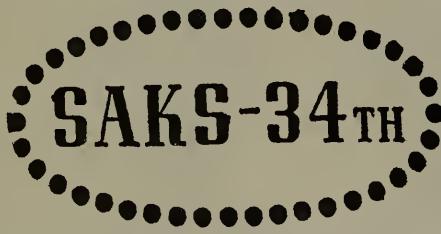
*Du Pont's trademark **Courtaulds' trademark

Now—TAKE UP TO 6 MONTHS TO PAY. Saks-34th Convenient payment plan (small service charge).

Saks-34th—Men's Clothing—Sixth Floor and represents a selection at branch stores

MADE IN U.S.A.
MILLIKEN
DESIGNED FOR AND CONFINED TO
NORTHWEAVE
year-round
Automatic Wash 'n Wear
TAILORED BY SAGNER

THE NEW YORK TIMES, SUNDAY, JANUARY 8, 1961.



**KEEP YOUR CHILDREN DRY
AND WARM IN WATER-PROOF
"COVER PANTS"**

3.98 2 for 7.89

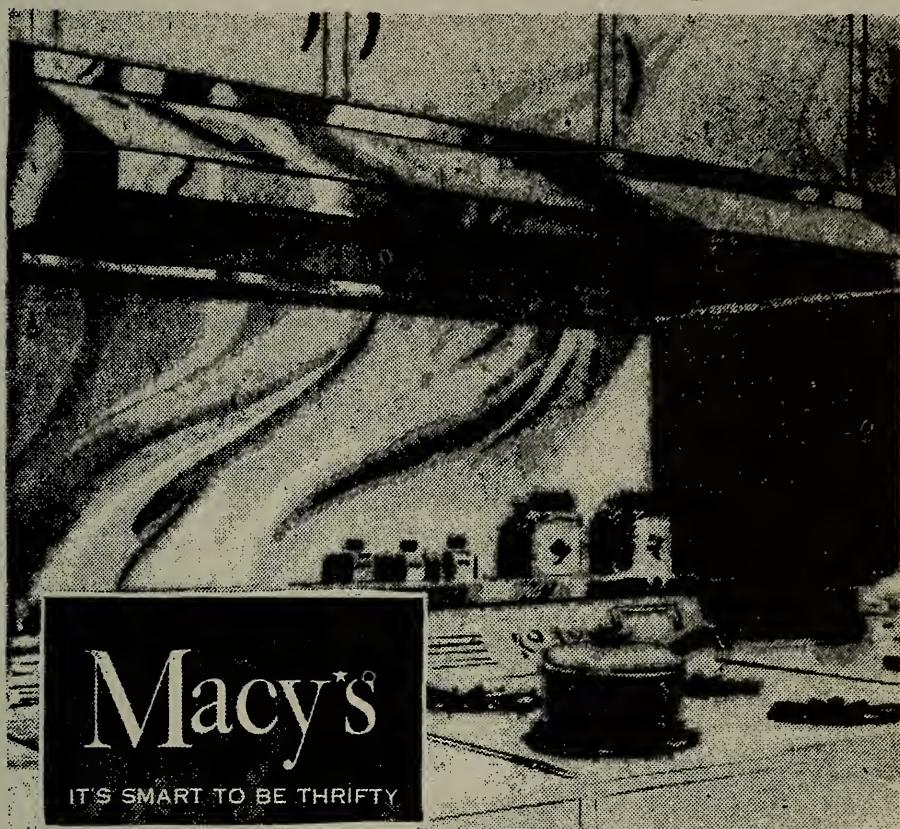
- Slips on over clothing for all-weather protection
- Keeps out snow, rain, cold, wind, dampness

The greatest weather protection for boys and girls ever! Tough, practical, Texicote vinyl that won't crack, peel, or stiffen even at 30° below! Easy on—easy off elastic rib knit waistband and anklets assure fit without zippers, snaps or buttons. Comfortable to wear. Stays bright and new—wipes clean with a damp cloth. Red, tan or black. Small (ages 4 to 6), medium (8 to 10), large (12 to 14). By TEXICOTE PRODUCTS.

Come, write or phone; see below.

Saks-34th—Second Floor and
representative selection at branch stores





Macy's

IT'S SMART TO BE THRIFTY

**STAINLESS STEEL RANGE HOODS
PREVENT SMOKE AND SPATTER STAINS**

Sale 10.34

861, 36x15x4"

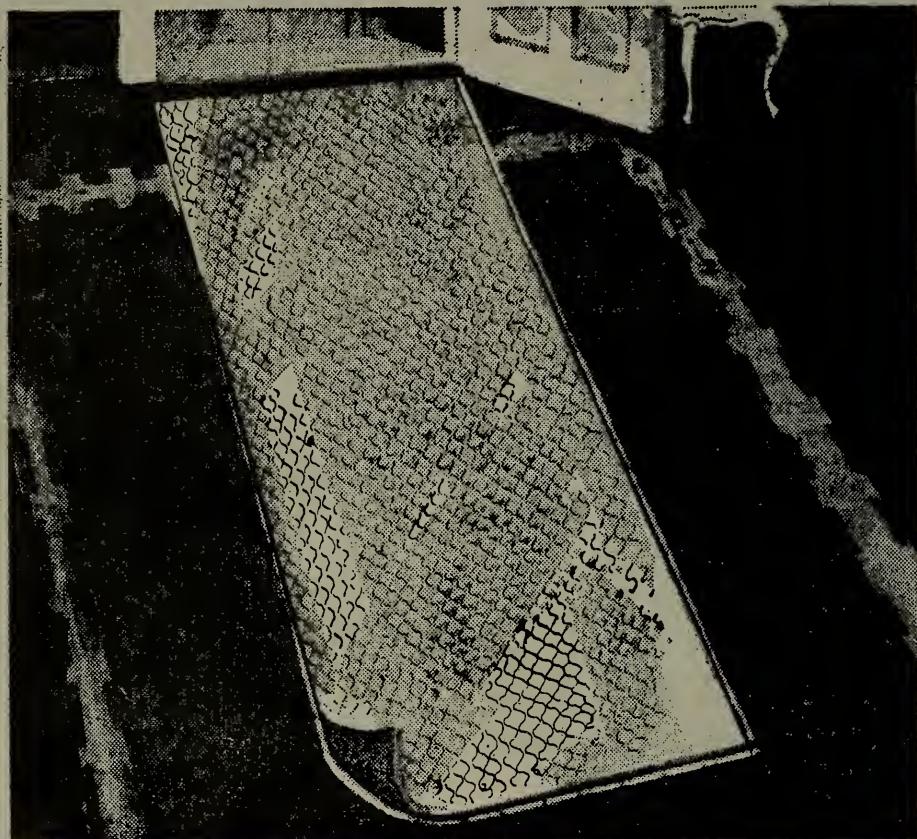
Protect your kitchen from heat and cooking stains. Mirror bright range hood attaches to wall or cabinet and slides off for easy cleaning.

# 859 — 24x15x4" —	8.99	# 861 — 36x15x4" —	10.34
# 860 — 30x15x4" —	9.89	# 865 Adjustable for all sizes from 25"-43"	14.99

Matching Stainless Steel Wall Shields with Spice Shelf:

# 1224 — 24x12" —	6.29	# 1236 — 36x12" —	6.56
# 1230 — 30x12" —	7.19	# 1242 — 42x12" —	8.99

NEW YORK WORLD-TELEGRAM AND SUN, WEDNESDAY, NOVEMBER 16, 1960



**QUILTED PLASTIC RUNNERS
PROTECT YOUR CARPETS**

1.86 yard

You'll be surprised how these plastic runners will protect your carpets, rugs, and floors. Especially handy during rainy and snowy days . . . put them down in hallways or entrances. Wipe clean quilted plastic has skid resistant foam backing. Grey, green, beige.

Available in 6', 9' and 12' rolls, **3.72, 5.58 and 7.44.**

Why is so much retail advertising so ineffective? Actually the reasons are not hard to find. Let me mention two. As repeated studies reveal, first, most store executives don't know the difference between successful and unsuccessful advertising techniques. They have formed opinions, but they haven't searched out the facts. This is particularly true of a large number of store heads, merchandise managers, and buyers who continually and unwisely insist upon imposing their unfounded viewpoints in an area in which they are neither wise nor competent to interfere. To compound the difficulty, too many stores entrust the writing of advertising--usually the second largest expense that stores incur--to untutored copywriters who are, in far too many cases, not properly groomed to perform discerningly and expertly the heavy responsibility assigned to them. They entrust the only indispensable ingredient of an advertisement--words--to people who are often the only untrained people in the advertising department.

In searching for some members of the sales promotion staff, such as artists and layout men, sales promotion executives normally seek assistants who have been trained in professional art schools. By contrast, in recruiting copywriters, sales promotion men demand no comparable professional preparation. As a consequence, they usually build their staffs with writers of either two kinds.

(1) In some instances, they employ "experienced" writers, most of whom have not grown in wisdom and skill in their successive jobs, but who have merely repeated the same limited, routing, hack experience several times over. (2) In other cases, they engage inexperienced writers, most of whom are only half prepared. These neophytes often have had training in writing (in terms of English composition), but no experience in selling, oral or written; or they have had experience in selling, but no training in advertising writing. Having added these people to its roster, the sales promotion division itself, unlike most other divisions in the store, provides no formal training to equip its staff members, experienced and inexperienced, to carry out their duties with understanding and imagination.

From what I have said so far, many of you might conclude that I don't hold the advertising of most stores in very high regard. That is a true statement. But what I think of your advertising is unimportant. The thing that is important is that a high percentage of your prospective customers don't like your advertising, and they don't read it or respond to it. As a result, probably a half to two thirds of all your advertising produces an unsatisfactory return in relation to its cost. The deplorable part of this situation is that it is unnecessary--and inexcusable!

As I have pointed out repeatedly to you and to

others, if retailers were to take the trouble and were to face the facts, they would soon learn the truth of what I have said. Of greater consequence, if they were to exhibit the determination and the resourcefulness, they could easily ascertain the difference between the techniques that more often succeed and the techniques that more often fail. Thereafter they could learn readily to apply the successful techniques and to avoid the unsuccessful techniques. Most gratifying of all, they could learn to apply the principles in such a way as to increase sales, to decrease expenses, and to increase profits--at no extra cost!

Actually store executives don't employ consistently and regularly many of the confirmed essentials that should be evident to all. If they had the gumption to recognize and to utilize these facts, they could bring about instant and constant improvement in their advertising results. Let's look briefly at six of the more important ingredients that are requisites for the success of all retail advertisements that are intended to produce immediate results. For the sake of easy recollection I have expressed all of the qualities in words that begin with the letter "i".

1. Make sure that every item proposed for advertising is one that your customers wish to buy--not one that your buyers wish to sell.

Look at every item that is proposed for advertising through your customers' eyes. Unless the item is right for your customers, your advertising cannot succeed no matter how expertly the advertising itself is prepared. This is such an elementary and obvious rule that most stores overlook it and violate it regularly and frequently, thus losing sales, increasing expenses, and decreasing profits. Then they foolishly blame the advertising for merchandising mistakes.

2. Make sure that every advertisement features in the headline an idea that is important to customers--not merely to store executives.

Never advertise any item unless you have something to say, some fact or idea, some selling point of the merchandise (or service), that is important to customers. Never be content solely to name or identify the merchandise in the headline. Never leave it to readers to search for the story. Use the headline to inform prospective customers of the real news about the merchandise. Ferret out the one fact or idea that makes the merchandise different from --and preferably superior to--other similar articles in the eyes of customers. Put this fact or idea in the headline, along with the name of the merchandise. If you can't discover the right idea for the item, you've

got the wrong idea in advertising the item.

3. Make sure that every advertisement demonstrates to customers your interest in them by talking to them about their interests--not yours!

Most enlightened people know that the quickest and surest way for a man to become a bore and to lose friends is for him to talk always about himself. Most enlightened people know that the quickest and surest way for a store to become a bore and to lose customers is for the store to talk always about itself. Even store executives should recognize this truth. Yet they insist on talking in their advertising about "Me, Me, Me" when they should be talking about "You, You, You".

If you hope to make other people become interested in you, you must demonstrate that you are interested in them. You must talk to them about their interests; not about yours. You must show them in every advertisement--first in the headline and then in the copy--how they will profit from reading your message and by buying the advertised merchandise. You must answer every reader's normal question, "What's in it for me?" You must relate the major selling point to her interests by telling her what she will gain by buying your

merchandise; the uses, the benefits, the advantages--from the her point of view --the you point of view.

4. Make sure that the copy includes all the supporting information that prospective customers need or want. Even though readers are prompted by the headline idea to read the advertisement, most of them cannot and will not buy the merchandise unless they are advised about other necessary, but secondary, properties of the merchandise. Even though they are led to desire the advertised item primarily because of the selling point featured in the headline, they need or want to know several secondary facts (such as materials, sizes, and colors) before they are able or willing to purchase. As a result, you must never fail to include these essential facts. If you omit such vital facts, you will "let down" and lose your customers because you leave out information that they seek.
5. Make sure that the advertisement includes an invitation to customers to take immediate action in their own behalf. After you have convinced prospective customers that the advertised item is highly desirable because it possesses all--or most--of the properties that they seek, you must then persuade them to take immediate action

to purchase the merchandise while they are in the mood to do so. By making forthright entreaties or subtle suggestions, by offering incentives or citing precautions, you must make definite efforts to induce them to act. Otherwise, you will leave many of them stranded and indecisive because you failed to make your invitation definite.

6. Make certain that the advertisement contains all the necessary details about the institution--the place of purchase--that prospective customers desire or require.

Many advertisers lead their potential customers to the final stage in buying the advertised merchandise and then they discourage or prevent the prospects from making purchases. By failing to tell readers where they may carry out their buying intentions, store executives frequently make it difficult and sometimes impossible for customers to act. On the false assumption that everybody knows all about the institution, they omit indispensable facts about the store--the place of purchase. To avoid misinformation or missing information, make certain that every advertisement contains the following facts, appropriately displayed, that customers desire or require: the name, the street address, and the telephone number

of the store; the location of the advertised merchandise in the store; and the business hours of the store, especially if unusual.

In concluding my outline of six of the several steps that will help you to improve your newspaper advertising in the years ahead, I have emphasized the necessity for the "You" approach; the necessity for including in every ad the information that customers wish and have a right to expect. I have done this with the certain knowledge that the only way for you to induce customers to do what you want is for you to do in your advertising what they want. If you will adopt this approach in your advertising, you will make long-time customers as well as immediate sales.

**PRINCIPLES AND PRACTICES
OF DIRECT MAIL COPY**

**Harold Merahn
Vice President
Gertz Long Island**

My subject is direct mail copy, and I don't think that any retailer is truly a direct mail specialist because we do comparatively little of it. It's well known that most of the budget goes to newspaper advertising and if we're expert in anything at all, it's probably newspaper advertising.

However, there are certain instances throughout the country where direct mail becomes necessary, and that has to do with geographical factors, where possibly the newspaper does not cover the entire market and so you have to turn to supplementary media. Of the supplementary media, direct mail is probably first, and then followed possibly by radio and television, although I'm not sure about that. It is a subsidiary medium and not the primary one, though.

I would like to say at the outset that any good principles that we've learned concerning the writing of copy per se for newspapers is perfectly valid for direct mail. However, there are certain nuances of difference between the two that we're here to explore today. And there is no way of appreciating how to attack the problem of writing for direct mail, I believe, unless we understand the differences between direct mail as a medium and newspapers.

When you write for a newspaper, I feel that you have a very simple problem compared

to the complexities that one meets in direct mail. In direct mail you may be writing a little postcard or you may be putting out a complete Sears Roebuck catalogue. In between, the various forms of direct mail are manifold and myriad, as you know: simple postcard, a catalogue, broadsides and all kinds of brochures and circulars. There is a vast difference in the problem encountered. You might be writing a very fancy fashion booklet, and so when we talk of direct mail, it's one term, direct mail, but there are many forms. In newspapers, it's newspapers. It may be a full page ad, but the principles of writing for a small ad are the same as you would employ in writing a big ad.

So the form of the direct mail piece, in my opinion, many times will be the background against which you write. You have to analyze what the form is and then take it from there. For us, a simple letter in direct mail can be chatty; it can be personal and expansive. You're talking very warmly to a person that is more known to you than an anonymous newspaper reader, where you have everybody reading the paper.

On the other hand, in direct mail, if you're writing that Sears Roebuck catalogue, the primary ingredients must be factual and very descriptive, punchy and staccato, as opposed to the letter. You really have two different

psychologies right off the bat at the two extremes, and then in the middle it varies accordingly.

In many cases, in direct mail, we're talking to special groups of people. We've singled them out because we want to talk to them to sell special types of merchandise and not in the way we do it in the newspaper. In the newspaper, we're talking to everybody--to young and old, rich and poor, the people with all kinds of needs. Therefore, inherent in the newspaper copy that we write there is a big equivocation and that is, we're addressing this message to you provided you need this merchandise. There's a big "if".

For instance, everybody that reads the newspaper does not have need of that Gimbel snow blower. If you live in an apartment house, you're not going to go out and blow snow. Or if you're in that same apartment house, you don't need a lawn mower, or you may not be in need of buying appliances at all. Refrigerators and gas stoves are furnished by the owner.

So that I say there is an equivocation in writing newspaper copy. Not everybody needs your merchandise, whereas in direct mail you have the opportunity of selectivity. You can get right down to selecting a list of fishermen, left-handed piccolo players, or whatever the kind of merchandise is that you want to purvey and get the list of people who will fit that

very need. The difference of psychology is apparent right at the beginning.

To sum it up, in direct mail, we know more about the prospects than we do in newspapers. We're drawing a bead right on the customer, looking down the gun sight and firing the rifle as opposed to newspapers where it's a barrage of buckshot, firing across the board and hoping to hit a customer.

From all this, we can draw the conclusion that there is great opportunity in direct mail to be very intimate, to be very personal. We know the people, in many cases, that we're talking to. If they're charge customers, certainly we know them as good friends. They've come into the store and they've shown a predilection for our retail establishment. Psychological barriers are down because they've established credit and one of the ingredients of a charge customer is that she knows the store very thoroughly, sometimes to the extent of having favorite departments or even knowing the salesperson by name and vice versa. So here is a friend, and when we write, we write as a friend because we know them.

We can conclude that this quality of selectivity, (even a big list like charge accounts is selective), is inherent in the medium of direct mail. That, it seems to me, naturally dictates many a copy slant.

It gives us a tip-off on how to approach the customer.

In one store with which I'm very intimate, I checked through the special groups that we write to periodically and I find that they are manifold. We have many specialized types of people and even stores that do not go into direct mail very much also have a degree of specialization. In our store, we write periodically to lists of boys and prep boys, pre-teen girls, teen girls, junior college girls, college girls, brides and mothers of nursery children.

We have lists of fat ladies, stout ladies, I should say, stylish stouts we call them. Or men only. Or owners of fur coats. Or people whose charge accounts are inactive. Or customers who have shopped in special departments. Or fishermen. Or golfers. Or anything. We have the lists and so we know how to approach them.

You will recognize that the groupings that I have read off are by age, by sex, by size and, possibly, by degree of affluence. A gal has got a fur coat, you know she isn't starving, or if she's got a charge account, she's liquid, financially. And, certainly, this knowledge is very valuable to us when we write direct mail copy.

You will notice, too, that in the gradations

of age--the boys and the girls by teen-age and a little older, in college age--there is a great opportunity to use current vernacular and the patois of the young. And that changes periodically. Looking back in my files of juvenile approach of copy, I came across the term "hubba hubba." You're too young to remember it, but some of us remember when that was quite popular.

And I read in Kenneth Collin's column in "Women's Wear," he goes into ecstasies about a new one that comes out of television called "kookie." Everything is "kookie". Now, I'm sure that our copywriters, who are trained in picking up the lingo of the kids by gradation of age, will have that in the next mailing, or I'll fire them. Kookie--that's the one that's understood and makes sense to the teenagers nowadays, or to others too. We understand it because we hear it on television so much, so that picking up the current jargon is very important. And sizing up the customer and talking to her in the lingo that she understands.

I want to leave you with this important point about writing for direct mail. There are vast possibilities for variation in the psychological approach that we use and for varying the language. That sums up what I've said before. And now I want to turn to the quality of selectivity that direct mail has inherent in it.

It's a very unique phase of writing for direct mail. In direct mail, there is a great urge for the use of factual copy. That's kind of a labored, worn-out, hackneyed phrase. We all talk about factual and informative copy, but if it isn't important for direct mail, then I don't know what it is important for. I think it's the sine qua non; you can't exist writing a lot of direct mail without being highly factual. I think that a Sears Roebuck catalogue or a Montgomery Ward, or one of those firms that turns out little compact paragraphs oftentimes is really a tribute to the persuasiveness of the copywriter. It's easier to write big pages of newspaper advertising. It isn't the custom of anybody nowadays, to scoff at Lord and Taylor advertising but, believe me, it's easier to turn out one of those scrawly things, which is usually done by the art director. What he puts out in that scrawly layout is the thing that remains and goes into the newspaper. It really doesn't take a copywriter to do it. But to turn out one of these well-tailored, without widows, copy blocks in a catalogue, that takes doing. That takes training.

There are people in the advertising business in some agencies who have become millionaires writing tiny ads. The name of one of those guys was Frank Irving Fletcher. They've become wealthy being able to work with words and boil them down to the quintessence that sells the goods, more so than

a full-page ad.

Now, I think that newspaper copy has been stressed, and it's a thing that is customarily stressed in retail quarters, and that's as it should be. It's tragic, just as the Dean has told us, to omit an important fact in a headline. It impairs the pulling power of that ad by "x" per cent.

But I'd like to demonstrate that the omission of some details, not necessarily the most important detail in the ad in direct mail, can deal a death blow to the sale of that merchandise when it comes to trying to get a response.

At this point, I want to digress and define a couple of points that seem to distress young people and leave a lot of confusion in the minds, sometimes, of experts. We must know the difference between direct mail and mail order. Some people use the terms interchangeably.

Mail order is included in direct mail. Direct mail may bring people into the store or it may bring coupons. When it brings coupons, it's mail order. In other words, direct mail can bring either one. You can coax people into the store, come in in person and shop. A fashion mailing, for instance, does that. You don't get too many mail orders or phone orders. But in mail

order copy, you expect that coupons will come in in profusion. Sometimes the person comes in.

And mail order, too, is often included in newspaper advertising. The TIMES on Sunday or the NEWS is replete with mail order copy, but it's in the newspaper. But you would think the term "mail" applies to mail. It's only mail that comes back and not that that goes out. So let's concentrate on the difference in the psychology of writing for the newspapers as opposed to direct mail.

I think that most retail copy is expected to start and propel the customer in the direction of the point of sale. You don't fully expect that the ad will finally sell the goods especially in fashion selling. To clinch the sale, we have in the back of our minds the fact that we have a good display and probably good signing, and also good salespeople. Those are the factors that will clinch the sale. The newspaper ad is really the beginning. It's an important beginning but there are other factors that come into play. And this applies, I believe, to the bulk of newspaper advertising and a good deal of direct mail. But get the difference. Mail order copy not only has to interest the customer, capture his fancy, but it has to clinch the sale, too. There are absolutely no intermediaries. There are no catalytic agents like salespeople or good signing or good display.

You see the ad; you read the ad; the ad is supposed to start the impulse of sitting down and writing the coupon, or calling up on the phone. That's the essential difference between the two blocks of copy. The newspapers on the one hand; direct mail on the other.

So the omission of a selling point, an important selling point, and not necessarily the most important one, in direct mail, can oftentimes tip the balance towards a non-sale or disinterest on the part of the customer. I feel that the omission of a fact sometimes in newspaper advertising can be atoned for when the customer comes into the store, or maybe she is familiar with the item, or maybe we haven't got space to do it, but I feel that it's very essential and it can kill the ad altogether as a possibility for selling in direct mail when a factual piece of copy is left out.

I have some examples which I conventionally give at NYU. But since I'm not getting paid here today, I'll give you only a small sampling, since I've a long list. It may whet your appetite to come down to Washington Square to hear the rest of them at the NRMA-NYU Copy Workshop.

Here is the name of the item which I'll mention first, and then the prime selling quality, which I can't conceive of a good

copywriter leaving out. It is almost automatic. We don't give the copywriter any credit for putting in the obvious thing, but sometimes the next best selling thought or the third best selling thought, if they're left out in direct mail, is almost fatal. For instance, in a blanket where the important selling point, the obvious one, is lamb's wool. Suppose it's moth proof and that's left out of a direct mail piece. It's not 100 per cent tragic, but if you're competing with somebody else that might be the thing that tips over the customer.

Or in china, which is Lennox, and you omit open stock; or a sun umbrella which is 16-rib, floral chintz, and it's rust proof or rodium treated and you leave that out. Or it's a dish towel, which is linen and rayon and it happens to be lintless and we fail to make that point. Or it's a bath rug which is rubber-backed and you omit to stress the point of non-skidding.

Or if it's a skirt of wool and rayon that's washable. Leave out the washable and I think you've lost a bet. Or if its a sport shirt which is of wool gabardine. The fact that it's dry cleanable is good.

Or it's window curtains made of fiber glass. Nobody would miss that, but the implication of fiberglass is sunfast, a good selling point.

Or if it's a nurse's uniform made of poplin and you don't stress perspiration proof, which is important to a nurse.

I could go on with this list ad infinitum, but you can supply the name of the article and I'm sure you will come up with the best selling point if the buyer has made a pitch at you. But sometimes you won't get these secondary points which are very important and, in my book, more important in the writing of direct mail than in newspapers because it relies on itself without the extra agency of salesmanship.

I think that in direct mail we have to keep in mind always that there has to be created an instantaneous impulse on the part of a customer to act, to sit down and write or pick up the telephone. So the omission of one of these things is terrible, in my book. I think they're the bulwarks that support the main selling qualities. It's not right to leave them out of newspapers. But leaving these "supporting facts" out of direct mail is fatal.

THE FIVE COMMANDMENTS
OF GOOD RADIO COPY

Kevin Sweeney
President
Radio Advertising Bureau

Here are the five commandments which our copy people work under, and which we are trying to apply widely against radio's total creative effort for department stores and other related retailers.

Commandment number one: Choose a logo in sound and stick with it. When you have used it three years, four years--ten thousand--twelve thousand, fifteen thousand times--then consider making some basic changes. You can vary it a little with the seasons. You can make it sound more aggressive or more "thrifty" or more chic by shifting the tempo a bit if it's a musical logo or changing the words a bit. But stick with it--if it tells the story of your store's merchandisable difference.

You will have an opportunity, not here today, unfortunately, because of the time, to hear what we did for the Higbee Company (Cleveland). Our merchandisable difference at the Higbee Company is: "Higbee's is a nice department store. Higbee's is the store with so much more." We have now said that in Cleveland in the neighborhood of 6,000 times. God willing, we will continue to say it probably another twenty or thirty thousand times before we ever think about changing it.

Commandment number two: Be straightforward about the merchandise. Save the

sophisticated puns, those gay and lilting adjectives for your print copy. Tell the ladies and gentlemen of the radio audience what it is you're selling. Start right there. What the advantages are, what the price is, and where they can buy it. Don't introduce your radio copy with one of those labored preambles announcing "That the season of wintry winds is upon us," so--blah--blah--blah. Start with the goods, stick with the goods. In short, do what all the major stores do in print. Tell the story of the merchandise. Don't give the weather report or a bad imitation of a college editor imitating Vogue.

Commandment number three: This might also be commandments six through ten--in one word--repeat. Repeat and repeat and repeat. I'll say it again, repeat. I said it and I'm glad, repeat. Tell them what it is you're selling and repeat it, at least once. If it's a 45-piece Melmac service for eight at \$14.88. Don't be ashamed of it. Say it twice, three times, if you have enough time. Most important, repeat where it is being sold--you know, the name of your store. Even if you say "45-piece Melmac service for eight for just \$14.88 at Higbee's", that's only 15 words. If you repeat it, three times, it's still only forty-five words, which leaves you in a minute announcement between 55 and 75 glorious words to explain why it's a value, with still plenty of time for your logo. Now,

much as I would like to persuade you that it's true that there is a huge core of ladies all equipped with their charge plates, standing by everyone of our 160 million radios in this country waiting for your precious words, it just ain't so. You know the truth.

Many times during the two to two and a half hours a day that the average urban woman listens to radio they can scarcely hear that radio over Susie's crying or the automatic washer's throbbing. That they do hear it, and that they do respond to it as well as or better than they do to other media, a quick perusal of the first two reports of the Department Store Challenge (published by the Radio Advertising Bureau) should show you. But you better the odds in your favor if you would tell the ladies several times in each announcement the whole story, however, and especially where it can be purchased.

Commandment number four: Perhaps this belongs in another session entitled "How to Buy Effective Advertising," instead of in a good copy session. Use minute announcements for items. I'll say it again. Use minute announcements for item selling. You need the time because you don't have the picture. And that makes for an entirely different problem in selling than you have in print.

I paused here when I was writing this thing

last night to go over quite a few newspapers which had stacked up in my office as we are attempting to become experts on a number of stores who have invited us in to make presentations in the next couple of months. I looked through a dozen newspapers, perhaps sixty individual women's wear items, and not one dress, not one coat ever mentioned sleeve length, which is somewhat important to women. They didn't because there was no necessity for it. The art showed it.

Now there is very little art work broadcast by radio stations, so sometimes it takes the better part of a minute to tell the story of the item. Do the repetition and insert the store logo. Less time than that we haven't found out how to use effectively on merchandise that has any profit in it. We can use ten seconds effectively if you have any mink coats that you want to sell for \$4.99.

A footnote to this commandment that may destroy what is left of my image as an expert. At Higbee's we have recently learned how to combine two related items in a minute announcement with surprisingly good results. But these items have to be first cousins and it's too new a discovery for us really to try to legislate it into the statutes yet. Incidentally, I must emphasize we're talking about item advertising in these commandments. If you are promoting an event, you can do it with much shorter copy.

Commandment five is the final one. Use the natural advantages of radio. Don't try to do it the hard way. Among the greatest of those natural advantages is radio's personalities. Radio is giving gainful employment to perhaps 20,000 young and middle-aged men with a single common denominator, versatile and sensitive larynxes. Each has a following, from a few hundred people to many hundreds of thousands. Let these guys have some latitude in selling the item. Make sure that they understand that the word that is spelled c-h-a-l-l-i-s is not pronounced "chalice" and then let them go. You see, nine out of ten your customers are stupid enough to have one of these radio personalities semi-enshrined. They listen to him regularly. They think he's pretty smart. He sometimes isn't, but seven out of ten of these people who have this favorite radio personality will give anything that he suggests a trial. That's all, a trial. If the item is no good, you're dead. But that is the precious trial that you're always trying to get. It is so important to have this influential third person, presumably more neutral than your store can be in its advertising, saying that you have good goods. Use this natural advantage.

Now, I have wandered far afield from copy and syntax into the matters of media and personalities and planning, but each of these things has an integral part of how to make a good ad in radio, which, I understand, is

the overall effect of this program. That's why I put them into the suggestion of radio copy.

Let me repeat, as all non-visual operations must: Commandment number One: Get a sound logo and stick with it.

Commandment number Two: Tell the story of the merchandise in short, understandable words. Just talk about the merchandise, the price, the consumer advantages, the store name. No weather reports, or left-over "bon mots" from English Composition 101A.

Commandment number Three: Repeat, repeat, repeat. Tell what you're selling, describe it, explain why it's good, mention the tiny price and the name of the store. Then do the whole cotton-picking mess over again. A reasonably adroit copywriter can insert the name of the store eight to ten times in a minute announcement and if you settle for less, you're not getting your money's worth, and she could do it without straining an index finger. The more she gets it in, the more commendation she should receive from you.

Commandment number Four: Use minute announcements to sell an item. Maybe a few months later, when you've developed some practice and we've got some facts, two items can be combined in the effort. But start with one, especially if it's a big ticket,

which is defined in this present era of retailing any regularly priced item selling for \$7.99 and up.

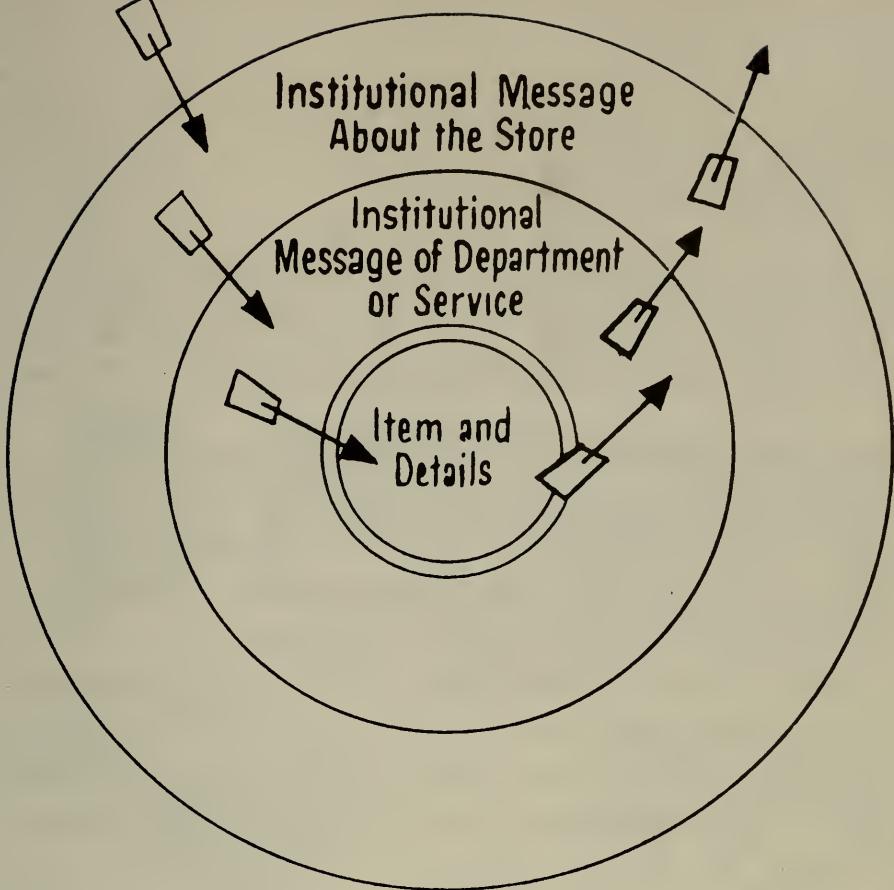
Commandment number Five: Use the personalities even if they may not make your personal digestion easier. Somebody out there loves them and that somebody can be shopping at that other little emporium dry goods and sundries down the street and you want that person.

Now, all this advice isn't worth anything if you don't use radio.

If you haven't been using it, and you want to know why you might and how you might use it, better get in touch with one of the 1200 radio stations that pay my salary.

WRITING YOUR
TELEVISION COMMERCIAL

Howard P. Abrahams
Vice President
Television Bureau of Advertising



In preparing your television commercial, let's think of this bull's-eye. In the bull's-eye technique, you start with the outer area where you institutionalize the store. Then you move to that next area. At this point in your commercial you institutionalize the department or the item.

Third, you hit the bull's-eye. This is where you hit the item. After you discuss the item, you go right back to that middle circle, institutionalize the item and the department once again, or possibly discuss a credit feature, a service feature: credit, easy parking, or some other service. And last, you move to the outer rim once again where you conclude

by institutionalizing the store.

Enough for philosophy, now to create your television ad itself. And so we are going to start here with something that all of us know.

We are going to start with a newspaper advertisement. Let's take this Sears ad of a Kenmore washer, use our newspaper knowledge and translate this Sears print ad into a TV advertisement. You will notice the numbers in different parts of the ad. Number 1, upper left, is the store name which, in other words, in the case of the newspaper ad, is a store name and a sort of institutionalized opening.

The number 2 points to the item itself, to the headline of the item: Kenmore with a built-in filter.

3 pictures the item. 4 indicates a detail of a key feature. 5 talks about the price; that's the \$199 you see there. 6 mentions a companion item, the Kenmore electric dryer down in the lower right-hand corner. 7 is the price of that dryer, \$159. 8 goes on to the credit terms and the last number 9, at the very bottom, is the store name and the institutionalized close.

Now, let's take each of the 9 points that we've placed in this newspaper advertisement and add copy which, of course, in television, we call audio and let's see what happens.



1



KENMORE with the BUILT-IN FILTER

AUTOMATIC WASHER

\$**199**

ONLY \$5 DOWN!

**BUY THE AUTOMATIC
WASHER WITH MATCHING
DRYER FOR ONLY \$10 DOWN**

The Balance
on Sears Easy
Payment Plan

8

Kenmore Automatic Washer Features

- 10-lb. Capacity . . . you wash more clothes in less time.
- Efficient 6-vane agitator washes any fabric.
- Three water temperature selections . . . for every fabric.
- Porcelain wash tub won't rust—stain, tear or snag your clothes.
- Completely automatic from start to finish . . . just set it, forget it.

**Matching Kenmore
Electric Dryer
ONLY \$5 DOWN**

\$159

7

9

Satisfaction guaranteed or your money back SEARS ALTON

STORE HOURS:
Mon. and Fri. 9 to 9.
Other Days 9 to 8.

**FOR YOUR
PROTECTION**

Should you ever need it, Sears Service is always as near as your telephone. Service is prompt, efficient and low cost. Servicemen are trained in factory methods; use genuine parts.



3

4

Built-In
Filter for the
Cleanest, Most Lint-
Free Clothes Possible

Kenmore filter cleans wash water with any
load at any water level . . . it's out of the
way but always working. Slips in or out for easy cleaning



3

KENMORE AUTOMATIC WASHER GIVES YOU A TERRIFIC 10 POUND CAPACITY... LETS YOU WASH MORE CLOTHES IN LESS TIME. THE AGITATOR HAS 6 SIDES... GOOD FOR WASHING ANY FABRIC.



6

**Matching Kenmore
Electric Dryer
ONLY \$5 DOWN**

MATCHING KENMORE ELECTRIC DRYER FOR ONLY \$5 DOWN.



2

KENMORE AUTOMATIC WASHER WITH BUILT-IN FILTER. TALK ABOUT GETTING RID OF WASHDAY BLUES. SEARS'



5

THE WASHER WITH BUILT-IN FILTER IS SEARS PRICED AT \$199.
YOU CAN ALSO OWN THIS



1

SEARS ROEBUCK & COMPANY PROUDLY PRESENTS THE BRAND
NEW 1957



4

THIS BUILT-IN FILTER GIVES THE CLEANEST, MOST LINT-FREE CLOTHES YOU EVER SAW. NO MATTER WHAT THE LOAD, OR WATER LEVEL, KENMORE'S FILTER REALLY CLEANS THE WASH WATER. IT'S OUT OF SIGHT, BUT ALWAYS WORKING.

7

\$159

THE DRYER CAN BE YOURS FOR ONLY \$159, BUT DON'T DELAY.

8

BOTH FOR ONLY \$10 DOWN

GET BOTH WASHER AND DRYER FOR ONLY \$10 DOWN.
PAY THE REST THROUGH SEARS' EASY PAYMENT PLAN.

9

SEARS
comer of 3rd & Main Streets

Satisfaction guaranteed or your money back*

REMEMBER, SEARS' SERVICE IS AS NEAR AS YOUR PHONE.
VISIT SEARS TODAY. CORNER OF THIRD AND MAIN
IN ALTON. SEARS GUARANTEES SATISFACTION OR MONEY BACK.

The storyboard above, used as slides, projected by television, would have the audio read by a booth announcer. Read continuously, it would read like this... .

"Sears proudly presents the brand-new 1961 Kenmore Automatic Washer with built-in filter. Talk about getting rid of washday blues, Sears Kenmore Automatic Washer gives you a terrific 10-pound capacity... let's you wash more clothes in less time. The agitator has six sides and it's good for washing any fabric. This built-in filter means clean lint-free clothes, no matter what the load or water level. Kenmore's filter really cleans the wash water. It's out of sight but it's always working. The washer with the built-in filter is Sears priced at \$199. You also can own this matching Kenmore Electric Dryer for only \$5 down. The dryer can be yours for only \$159, but don't delay. Get both the washer and the dryer for only \$10 down, and pay the rest through Sears Easy Payment Plan.

"Remember, Sears service is as near as your phone. Visit Sears today, corner of Third and Main in Alton. Sears guarantees satisfaction or your money back."

That is how we chopped up the print ad, and created the simplest form of a television commercial. Art work was pasted-up art work, and that's all. The audio was prepared and written from our knowledge of print and the studio announcer would read it.

There are big differences between newspaper and television copy. Since most retail television copy is written by retailers with extensive print background, let's use this experience as a starter for writing television script. First you might want to write your copy for an item the way you would for a print ad. Start off as though you were writing a print ad, if you don't know a thing about television. In doing this, of course, you will tell who you are, what your store is, then you'd write the selling headline promoting the major benefit. And then you would probably write a sub-head and support the value by stating price or price comparison. And perhaps you would go on to write a paragraph to spell out the customer benefits and give the additional facts.

Finally, a request for action, and those boiled down and very, very capsuled are the basic stages of a print ad. So after you have done this print ad as an exercise, pretend you're on a telephone trying to convince somebody about the merits of the item which you wrote for print.

Really, what would you do at this point? You would speak in the first person or conversational style. Spoken words instead of written language. Possibly use some picturesque slang. In doing this, you would really be writing radio copy. Continue this exercise and imagine yourself speaking face-to-face, across the counter, to a customer selling the identical

item and when you do that, you'll be in the right mood for writing television copy.

You'll want to develop a sense of timing and immediacy which television suggests, and using the bull's-eye technique discussed before, use it as a guide for creating your copy. To repeat, with the bull's-eye technique, you begin your copy with the institutional message on the rim. Next, come in to the specific item or department or service then, hit the bull's-eye with a specific item and price and other details of merchandise. Come out of the bull's-eye and return to another reference to the department or item or services. Conclude on the outer, outer rim with an institutional message about the store, including address and telephone number and other details.

We discussed ways to translate a print ad, the Sears ad, but suppose you want to start and create a television commercial without benefit of a previous print ad. Suppose you wanted to promote raincoats on television. Suppose you had been using these same coats in newspapers and perhaps without the kind of results you wanted. You would like to use television sight and sound and motion, any motion form of advertising, to create good sales figures for your raincoats.

Think of the print ad first, if you are print oriented, as are most of you. Your first step is to outline the sale points of the item as you

would for your print ad. If this coat has three important selling angles, such as a large inside pocket or water repellent feature, and an attractive price, you put these items down. Although there are additional features of the garment, perhaps in this case, you want to make your point with these three particular benefits as a nucleus for your sales approach.

Next, think about the visual side. In this case, you might want to recall how your own Display Department featured the coat in the window. Let's say that your display man showed the coat on a mannequin and had a stream of water pouring on it to show, and to prove, all of the waterproof qualities, and he may have turned back a corner of the coat to show the great big inside pocket.

Let's go on back and think in terms now of across-the-counter selling, the salesman of your department, and how he sells the raincoat. You hope that he'll have the customer try it on, to demonstrate the big pockets and the attractive plaid and the excellent construction, and point out the buttons and other features while he talked about the coat. That's it; that's your background and now at this point, you have two ways in which to go.

Experienced people would start with the layout first and, of course, a layout in television we call a storyboard. Since you are basically a writer, as most of you are, let's start with a script.

The first move would be to convert all the knowledge that we talked about a moment ago, the bull's-eye and the one, two, three of print, display and face-to-face selling, into a television script showing both audio and the video. Your script, please note, is divided down the center with the visual on the left side, audio on the right. The audio describes what you want to say; the video describes what's going to be in your picture, and because they are side to side you can see what goes on and what is spoken so they tie right in with each other.

A way to start your commercial, as we said before, is to tell who you are and you do this in print, as you know, by showing your name. In television you might want to go a step further and show your store, and that is what we did when we converted this script into a storyboard, the store being Patterson Fletcher.

VIDEO

1. Patterson Fletcher store front with logo supered.

2. Personality, MS, against background of coat department

3. Close-up roomy pocket with magazine inserted to show ample room.

4. Close-up of water being poured on shoulder of coat on mannequin.

5. Personality in medium shot as he wears coat, form dressed beside personality. Patterson Fletcher logo in view.

6. Price card \$19.95 plus sig full screen, with regulars, shorts, longs.

7. Charge card -- Patterson Fletcher.

8. Patterson Fletcher store front with super of logo.

AUDIO

THE NEWS FROM PATTERSON FLETCHER IS ALWAYS GOOD.

BUT OUR INDIANA WEATHER IS CHANGEABLE... ONE DAY RAINY... THE NEXT DAY SUNNY. AND THAT'S WHY THE PATTERSON FLETCHER COAT DEPARTMENT, KNOWN FOR ITS WIDE SELECTIONS, HAS THIS SMARTLY STYLED ALL-WEATHER COAT. YOU'LL BE DRESSED RIGHT IN ANY WEATHER.

JUST LOOK AT SOME OF THE LUXURY FEATURES... LARGE INSIDE BOOK POCKET, A SMALL CHANGE POCKET, A LIGHT-WEIGHT WOVEN PLAID LINING AND FINE STRAIGHT SEAMS AND NEEDLEWORK -- AND THE WORKMANSHIP YOU'D FIND IN HIGH-PRICED GARMENTS.

AND LOOK... THIS TIGHTLY WOVEN FABRIC MAKES WATER BEAD UP AND ROLL OFF LIKE WATER OFF A DUCK'S BACK.

THE MOST AMAZING PART OF THIS STORY IS THAT PATTERSON FLETCHER OFFERS YOU THESE ALL-WEATHER COATS AT A TELEVISION SPECIAL PRICE.

ONLY \$19.95 DURING THIS TELEVISION SPECIAL. DOLLAR FOR DOLLAR, IT'S A PATTERSON FLETCHER TOP VALUE. SIZES IN REGULARS, SHORTS AND LONGS.

AND THE EASIEST WAY TO SHOP AT PATTERSON FLETCHER IS TO USE YOUR REVOLVING CHARGE ACCOUNT.

FEEL RIGHT... DRESS RIGHT IN THIS PATTERSON FLETCHER ALL-WEATHER COAT... ONLY \$19.95. GET YOURS TOMORROW AT PATTERSON FLETCHER -- OPEN TILL 9 P.M.

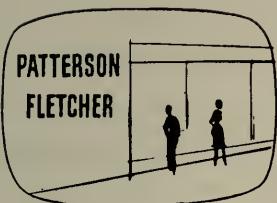
In Panel No. 1 you would actually see the picture of the store, with the store name on it.

In the storyboard, as you see in Panel Nos. 2 and 3 you move on to show the personality wearing the coat, talking about it and demonstrating it. Here's where you use your print knowledge, your window knowledge, your floor-to-floor salesmanship knowledge.

Then comes the display man's knowledge in Panel 4 across the top there. Here is where in the window you use a stream of water. On television, perhaps you will want to pour a cup of water on the coat.

Now comes the time to talk about your price. Of course, there are many, many ways to talk about price in television. You could have your television personality hold up a card and show a price ticket or a price sign while the camera comes in for a close shot. You could superimpose the price on the screen by using another camera. We chose the method in this storyboard, in frame No. 6, by showing a close-up of the price card.

In this stage of your storyboard, your planning is all finished except for the closing, and you could close your storyboard in the way you open with the identical illustration by showing the store picture and the name of the store,



The news from Patterson Fletcher is always good.



But our Indiana weather is changeable...one day rainy ...the next day sunny. And that's why the Patterson Fletcher coat department, known for its wide selections, has this smartly styled all-weather coat. You'll be dressed right in any weather.



Just look at some of the luxury features...large inside book pocket, a small change pocket, a lightweight woven plaid lining and fine straight seams and needlework...the workmanship you'd find in high-priced garments.



And look...this tightly woven fabric makes water bead up and roll off like water off a duck's back.



The most amazing part of this story is that Patterson Fletcher offers you these all-weather coats at a television special price.



Only \$19.95 during this television special. Dollar for dollar. It's a Patterson Fletcher top value. Sizes in regulars, shorts and longs.



And the easiest way to shop at Patterson Fletcher is to use your charge account.



Feel right...dress right in this Patterson Fletcher all-weather coat...only \$19.95. Get yours tomorrow at Patterson Fletcher — open till 9 PM.



Your storyboard, of course, is a series of pictures showing how the action will appear on television. This conception of a commercial is done only in the rough, as you see here, and it's meant only to give an idea of the picture progression and the audio progression. Note the storyboard in each case has space under the pictures for the announcer's words. These are taken from the script which we discussed before on the screen and are inserted under each picture to show the relationship between the words and the pictures.

After a few refinements in picture and copy, you are ready to move to a finished storyboard where the pictures and the copy are polished, in case you might want to refer to this as a comp layout, but the more you use television the less need you will find for a thoroughly completed storyboard.

You could actually clip up this storyboard artwork. Use this as slides and have a booth announcer read the script. As indicated before, some of the country's best sales results are from commercials like this.

We've tried to show you, in essence, how to create television advertising. It's not difficult; it's just different from print. You as a copywriter must be the writer and the visualizer at the same time, because the two go hand-in-hand in television. In fact, if you can write and if you can sell behind the counter, then you have the built-in knowledge to sell on television.

WRITING SIGN COPY
THAT INFORMS AND SELLS

James Reynolds
President
Reynolds Printasign Co.

Having brought the customer to the store through tremendous expense, radio, direct mail, advertising and the other expenses through the years of trading, good-will and working with these customers, you are now at the supreme moment of retailing. She is in your store. The customer is there, charge plate in hand, cash in pocketbook.

Now, when the customer comes into the store, you must back up all this information that you've given her with signs. The NRMA and other retailers and schools tell us that signing is the cheapest and most effective means to move goods. Here at the NRMA convention we see IBM, National Cash Register, all of the rest of these big companies are doing everything they can to help you write sales-checks, to help you speed the transaction while the customer is in the store. Sears Roebuck tells us that in their stores, they have thousands, tens of thousands of items to sell to their customers, and yet they have only 32 minutes to sell her.

What other way do you have at your command to create the impulse sale, the tie-in sale? When your salespeople are busy, there isn't a store in the world that has enough salespeople to handle every customer that comes in, and particularly during peak periods when traffic is heavy, your people are out to lunch, you have contingent help, it's Christmas, it's Easter, it's Saturday, it's night shopping.

Only a sign with complete selling information with facts about your merchandise can do this job for you.

Now, I think first we should define terms. What is a sign? To you, to many of us, a sign may be that which is in front of the store. It may be a sign which says "elevator" or "escalator." A sign should be a silent salesman. It should contain reasons to buy, what you can do for her, the customer. This is what she's interested in. It should contain the price. Whether you put it on a small card or a larger sign, whether it's a ticket or a window reader, every sign should be complete with information.

There is no single media which has every answer to moving merchandise. But just figure this thing on a percentage basis, just as you do everything else. Let's assume that you have a large store. You have 2,000 sign holders. We know that the average retail sale throughout the country is around \$5.00. Now we can't say that 2,000 well-written signs are going to sell \$10,000 worth of merchandise a day and so on for the year, but I think we can fairly assume that if only 10 to 20 per cent of these well-written signs arrest your customer, stop her, say "This is for you." "Do you remember that birthday?" "Fall is coming. It's back to school." "How about the Christmas present for the boss' secretary?"

A small percentage of these signs selling say 10 per cent of them would be \$500 a day. If you're a smaller store and have a hundred signs and 10 per cent of them sell, \$50 a day, \$300 a week. This is the kind of money that you're shooting for.

The success of a promotion isn't based on the number of people that walk through the door. The success of any kind of advertising campaign--radio, direct mail, newspaper--is based on how many times that cash register rings. That's all that counts. So here you've spent a fortune bringing customers into your store, what are you doing to sell her when she's in there?

That very interesting commercial of Macy's we saw projected on the bathing suit sale, probably there's a very low mark-up. This doesn't make a store money. It brings the traffic to the store, to be sure, but what you're trying to do is not just sell the bathing suit but a robe to go with the bathing suit, a beach ball, bathing suits for the youngsters, sandals, a whole vacation outfit. So that only the sign, having your customer in the store, after you have lured her with merchandise which perhaps doesn't have the mark-up or which is highly promotional, will begin to sell this profitable merchandise with your regular mark-up.

Today with the profits squeezed by high

expenses, we think there is only one way to maintain your sales and profits with a smaller sales staff. How's that? Put selling copy on a sign. Get your customer up to the point of sale. All she needs is a reassurance--yes, these thong sandals are \$5.95, and that the metallized finish will not tarnish. So your salesperson can wrap the package.

To move merchandise quickly and easily, sign for sizes too. Sears and Penney's with their hundreds of stores have found that many customers when they come in the store the first thing they start looking for, when they have an item in mind, is the size and they're beginning to classify their merchandise not only by price line but by size lines, so that if a customer wears a size 16 she isn't messing up your 12's and your 14's, she goes up to the size 16 merchandise and she could start picking it out and trying it on right there. The sign can say "This is your size. Your size is over there and here is what it will do for you."

Now, when we talk about signing, there are other areas where signs can sell for you. In your windows. What a crime to put in a beautiful window, expensively trimmed, and not tell about the merchandise, what floor it can be found on, what it can do for the customer who is walking by the store. Does this window sign say "Come on in. We've got this value and thousands like them for you."

How about your mannequins? How many times have you walked through your store and seen your display department labor over a mannequin to make a beautiful display at high traffic areas, at the foot of an escalator or across from an elevator? No information, no fabric content, no price. A woman could look at this dress and say, "Boy, that's beautiful, but it's sure too rich for my blood," and it might be a \$12.95 beauty that can't be touched in town. She can't guess it after this expensive trim. It may look even more than it is.

Now, many people say, All we need on a sign is price. Price sells merchandise. Not too long ago, the NRMA Promotion Exchange got out a bulletin in which they summarized the survey made by a large retail chain who interviewed hundreds of customers. They found the average customer, who is 25 to 40, married, two children, squeezed by the cost of living. She wants to economize but she has to buy properly for her family, and when she is shopping here is what she looks at. When she buys children's clothing, she pays particular attention to, in order:

Number one, utility.

Number two, appearance. How does my child look? Will my daughter be dressed well?

Number three, price. Is the price the most important? How long will it wear on my five-year old? Will he rip the knees out of his Levi's? Or is this a protected knee or a riveted seam?

And when this customer buys clothing for herself, is she interested in price? When she buys clothing for herself, your customer pays particular attention to, in order, first, style; second, appearance; third, quality, price.

When she buys home furnishings, she pays particular attention to, in order, first, style. If she's got a modern home, she isn't going to buy provincial furniture, style; second, price; third, quality.

The Penney Company made a similar survey, and in all of their departments in not one did they find the price the number one thing the customer was interested in; in many cases, number two, but never number one.

Your store image can be carried through in signing to back up the story of value, of quality, and of assurance to your customer.

We've been asked many times who should have the responsibility for signing? Our answer, without hesitation, is the advertising and the sales promotion department, not display, not store operations. The reason: You, through your efforts, have created the promotions.

You have fought for money to advertise to get people in your store. The success of this promotion isn't by the number of bodies that move through the door, your success is by how many times does the cash register ring? And if someone else has the responsibility of getting those signs out with information about the merchandise that you advertised, that you promoted, and they couldn't care less about the profit picture in terms of what the advertising department is doing, you're in trouble. We think that the advertising and sales promotion department should have direct responsibility for seeing to it that sign copy is submitted when ad copy is submitted, to see that the store is well and properly signed during and after your promotion so that when you do get the traffic in that you could sell the goods.

You know your customer (and it was said here a few minutes ago) knows more about your store than you do. An old sign, old merchandise--a new sign, clean and fresh enhances your merchandise, says "we just got this for you. Everything throughout the store is new." There are big stores throughout the country that go to the time and trouble to completely resign their store seasonally, or once or twice a year. Why? Because it regenerates the whole store. They change their ink color. They change their card stock color.

We know stores whose buyers are on the

ball who will take a sign, write it for a day, write another sign for another item for the next day, and keep these signs moving. Why? Don't forget your charge customers are in your store two and three times a week, and you must point up new items for her attention so that she can shop on impulse.

One of the leading retail authorities speaking before an eminent group like this made a statement that's hard to dispute, that 75 per cent of the business done in the retail stores is done not because of what we do, but in spite of what we do. And it has been said here today--the "ares" and the "are nots," are they ready to buy or aren't they?

And I remind you again, every day is somebody's birthday, or an anniversary, or a shower. Suggested sales. What will it do for me? What will it do for my family? What will it do for my friends?

Copywriting can be taught to buyers. Many people say "Our buyers are too busy". My friends, they're not too busy to make money for you and for themselves. Your buyers know the goods. They were sold by a good salesman. This is a good time to make some notes for sign copy. Your buyers can be pointed to all the simple media where good copy has been written. We're not trying to make them into the professional copywriters that you heard about today. A good sign can

be written from a good requisition. I have here a typical requisition which, in this similar form, is used in stores of all sizes throughout the country, and it asks usually first for a lead-in line. Start the story with a customer advantage. Give your customer a reason to buy, reason to buy in this store, a decision made now.

Key copy? What is it? And then list three selling points. Here we're right back to the fundamentals. Facts, reasons to buy, about the merchandise. Price and comparative prices.

There seems to be a trend in signing to this 5 1/2 by 7 sign. Why? Number one, you can get as much information on it as you can on a 7 by 11.

Two, this size sign does not hide the merchandise.

Three, this size sign can be read from that last important measurement, three feet, the three feet your customer is from the merchandise when you're going to sell it.

Four, you can get about twice as many 5 1/2 by 7's with the complete information on them in a similar area without having your store look like you're in the cardboard business. Nobody is advocating that you lather your merchandise with signs. A good

signing program, highlighting good merchandise, highlighting advertised merchandise, highlighting items which will make you money, please your customer, bring her back, and, above all, to speed these extra transactions while she's spending this limited amount of time in the store.

You know, a sign is a media all by itself. Good sign copy is like a telegram. It must be brief; it must be punchy. For example, when you're driving down the highway a billboard is designed to be read at 60 miles an hour. An ad can be read at leisure over the breakfast table. A sign is a compromise. People in motion are reading your signs. You must stop them and arrest them. Then they can stop and read the small copy which will draw them closer to the merchandise, give them the basic facts about the goods.

What Dean Edwards said about the size of price is absolutely true. People say we want a big price, it will sell more goods. So we say, "Okay, why don't you make the price four times as large? Maybe you'll sell four times the goods." Never! A larger size of sign? Sure. If you have big merchandise, home furnishings, you have to go to larger signs. A matter of judgment; a matter of specific need.

Ideas for sign copy? Simple. Let's take a typical ad from this last Sunday's NEW

YORK TIMES. This ad said, "Irish linen, color drenched for your Southern resorting. Perfect fashion settings for that Southern tan. Done in a host of sunny shades. Slimly shaped by Westbury Fashions. An Irish linen with an ever-crisp finish that keeps them completely crease resistant. Sleeveless linen in coral, turquoise or banana." All right. How many times have you walked through your departments right after you have spent money--I don't know, this is about a \$1500 ad, plus the money it took to create it, plus the money it took to go into the market to buy it--gone into a department and seen something that says, "Ladies dresses, \$17.95." My friends, you've thrown your money away.

However, right out of the ad, we picked this.

Perfect Fashion Setting
IRISH LINEN SHEATH
- crease resistant
-choice of sunny shades
-sizes 8 to 18

\$17.95

There's no trick to writing sign copy when you're writing your advertising copy. You could take it right out of the ad or put it with the ad. You should demand it of your buyers. You should take it when you get your ad copy from them and send it down to your sign shop.

Now, when you're writing signs about soft

lines: Is it washable? Is it 100% wool? Is it crease-resistant? Is it imported? Is it lined? What are the sizes?

In hard lines: Is it foam rubber? No rust? Sunfast? Chrome plated? Fully automatic? Bake ans serve? Gold-tooled leather? Sealed in color? What are the basic facts about the merchandise that your customer should know but but she can't see, what isn't obvious at the first glance?

But, above all, don't hide the merchandise with signs.

I think perhaps that we could summarize what has been said with a statement that was written many years ago by one of the finest salesmen I ever knew. It's called "Salesmanship," and it applies to whatever media and however you're selling--radio, television, newspapers, man-to-man. This person said:

"Don't just sell me clothes. Sell me neat appearance, style and attractiveness."

He said, "Don't sell me shoes. Sell me foot comfort and the pleasure of walking in the open air."

He said, Don't sell me furniture. Sell me a home that has comfort, cleanliness, contentment. "Don't sell me books. Sell me pleasant hours and th profits of knowledge.

This man said, "Don't sell me toys. Sell me playthings to make my children happy.

"Don't sell me tools. Sell me the pleasure and profit of making fine things.

"Don't sell me tires. Sell me freedom from worry and low cost per mile.

"Don't sell me plows. Sell me green fields of waving wheat.

"Don't sell me things. Sell me ideals, feelings, self-respect, home life and happiness. Please, my friend, don't sell me or your customer things."

Nat. Retail Merch.



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